1: Metraux E-5 (1934-1935) 1940
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285 basket, and the wefts that were turned away from her in the first course are now inclined toward her. Commencing again at the far end, she braids the second course above the first and finishes off as before with a free tail fixed by a half hitch. The basket thus has a short free braid at each end of the bottom braid and the technique is identical with the 2-tail finish of Tongareva (30, p. 135, fig. 18, *f*).

The other edge formed by the unsplit ends of the wider strip is converted into a rim by running out the weft splits to form individual free weft ends. The Easter Island basket rim, according to Buck (personal communication), is peculiar in that it is made by two processes. The first is the forming of an edge by doubling over both sinistral and dextral wefts so that their free ends project on the outer side of the work and the second is the plaiting of the free ends into a 3-ply braid which is slightly below the rim edge. (See figure 21.)

The basket is plaited with its inner side out. On completion, the basket is turned inside out and the two tails at the bottom and the rim braid are inside the basket in their proper place.

[531] Simple color patterns in crossed diagonal lines are introduced by using black wefts from the natural dark-colored parts of the banana material.

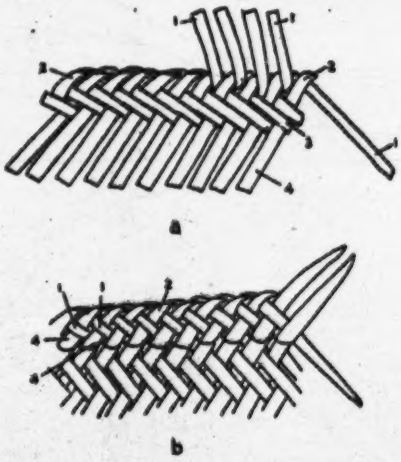

FIGURE 21.—Basket rim. *a*, first course: dextrals (1, 1) bent over rim at right angles to previous direction and caught under sinistrals (2), turned upward out of way of plaiting; the sinistrals (2) have also been turned at right angles over the rim and caught under two sinistrals (3) of the twill technique and the ends (4) left free; on the left, the dextral free ends are not shown and on the right, one (1) is shown in position before being turned upward: *b*, second course; the upper row of dextral free ends (1) engage the lower sinistral free ends (4) which are turned upward, to form a braid.

285 415 Baskets were named according to size, the smallest were called *kete-rau-hiri*; the carrying baskets were the *kete-turua* and were about 1 meter long and of the same width. The food taken from the earth oven was put into *taropa*. A basket was a *tukunga* when used as a tray for food.

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304 related to this combination of patterns is the tattooing of an old woman sketched by Knoche (123, p. 160). In the middle of her back is a dance paddle 20 cm. long and 6 cm. wide treated more or less like that in figure 36, *b*. Along the lower part of the back, and under the *ao* is a stripe which winds back and forth. The same winding bands, terminated by a conventionalized bird head, cover the buttocks and the waist region of a tapa image (fig. 30). It is probably to this motif that the Spaniards refer in the following passage (90, p. 98): "In particular they figure on the back a maze of convolutions with so much skill that it excited our wonder, not a dot nor a line from right side to left side wanting in regularity." Girls sketched by Loti (145, p. 60), have back tattoos, which are strongly reminiscent of the motifs analyzed by Stolpe and Knoche. These are the most elaborate patterns recorded for this part of the body.

The man examined by Stolpe had on the right side of the spine a set of nine parallel lines, running vertically and bending to the right at the bottom (fig. 35, *c*). The vertical lines are surmounted by small motifs, difficult to recognize but evidently zoomorphic.

[531]

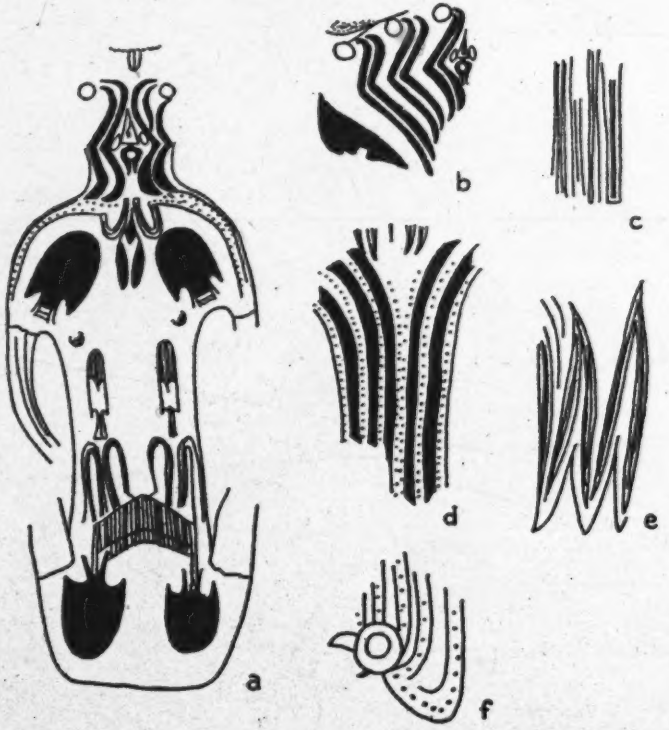

FIGURE 34.—Tattooing motifs (from Stolpe, 214, figs. 15-21): *a*, neck, chest, and abdomen designs; *b*, neck design, stylized bird with head pointed down and bordered by pairs of curved lines; *c*, upper part of thigh, parallel lines, some of them converging; *d*, back, orange-colored bands alternating with rows of dots; *e*, leg just below knee; *f*, hip, bird's beak joined to two concentric rings.

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304 (See also fig. 30.) The Belfast Museum tapa image is decorated with alternating groups of dots and orange-colored lines (fig. 34, *d*) which terminate on the hip in a conventionalized bird beak (fig. 34, *f*). The name of this back motif was probably *pura'iki*. One tapa image (fig. 31) has a *mataa* on each shoulder blade surrounded by black dots and a downward pointing *mataa* on each buttock.

Many wooden images have two circles carved in relief on the lower back. Various old persons told Routledge (194, p. 220) that "they remembered seeing men with a pattern on the back similar to the rings of the girdle of the images."

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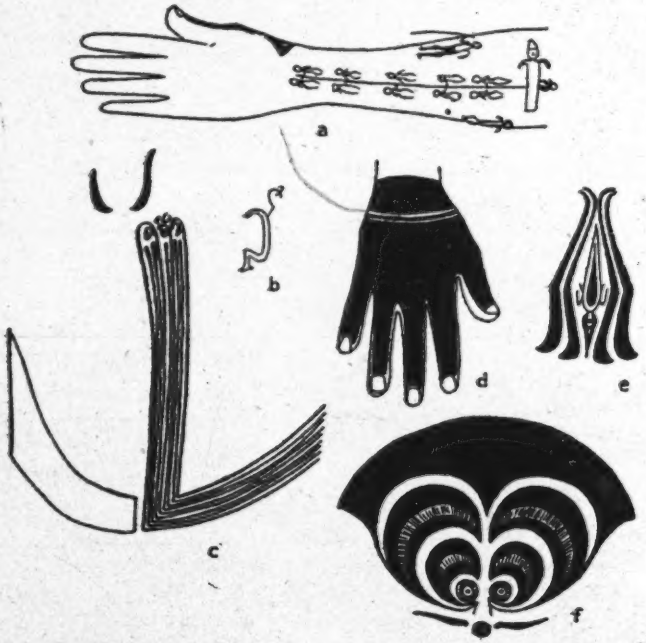

FIGURE 35.—Tattooing motifs (from Stolpe, 214, figs. 10, 6-9, 14): *a*, anthropomorphic figures on forearm; *b*, figure placed on front of body about 9 cm. above navel and somewhat to the right; *c*, design on back, nine vertical parallel lines on right side of spinal column, significance of figures at top unknown; *d*, back of hand tattooed solid black except for sides of fingers and two bands near wrist; *e*, bird figure with head pointing downward on front of neck; *f*, design on top of head.

Hand and Arm Designs

The tattooing motifs on the arms of the tapa images are somewhat blurred. On figure 30, the tattooing consists of parallel strokes extending along the forearm and on to the back of the hand where they are interrupted by three horizontal strokes. The other image (fig. 31) shows the same parallel strokes on the forearm, but on the right arm there is a somewhat confused drawing that may represent a bird. Other blurred designs can be described as an arrow head (?) and portions of solid band.

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769 574 gather enough provisions to entertain a large crowd of guests. The guests also brought food for distribution in order to add to the abundance and gaiety of the feasting.

My informant Tepano was at first firm in his assertion that the *paina* was given for dead men only; later he said it could be held to honor a living father as well, and described the ceremony as similar to a *koro* feast. This last is the version collected by Routledge (194, p. 233) who was told that a *paina* might honor "a father, or possibly a brother who might be either alive or dead." However, Routledge probably confused *paina* and *koro* feasts.

769 574 778 The feast and the *paina* ceremony were held on the ahu where the honored dead relative was buried, and the ceremony was directed by an *ivi-atua* (priest). A huge image of a human figure made of rods and reeds and covered with tapa was erected on the landward side (front) of the ahu. *Paina* images have been variously described. The present natives remember them as follows:

> The framework rods were sufficiently strong to hold the weight of a man. On the perpendicular poles were fastened 11 or 12 rings of "reeds" (?), the diameter of each ring decreasing toward the upper part of the pole. Tapa cloth was sewn onto the conical framework and painted. The head was made separately, and consisted of a framework of wood and reed covered with tapa cloth. The mouth was left open so that the man who climbed into the figure could see and speak. The top of the head was surmounted by a circlet of frigate bird (*makohe*) feathers. The eyebrows were made of black feathers; the eyes were painted and the balls were represented by black shells (*pure uriuri*) surrounding a white disk cut from a human skull (*iti puoko*). [According to Routledge's informants (194, p. 233) the eyes were open so that the man inside could see out.] The nose was a piece of tapa stuffed with reed. The body of the *paina* was stained yellow with turmeric dye. Perpendicular lines on the neck symbolized a man, but dots on the forehead and a black triangle on the cheeks (*retu*) indicated that the *paina* stood for a woman.

[531]

One of Gonzalez' officers (90, p. 95) writes:

> They have another effigy or idol, clothed and portable, which is about four yards (*varas*) in length: it is properly speaking, the figure of a Judas studded with straw or dried grass. It has arms and legs, and the head has coarsely figured eyes, nostrils, and mouth: it is adorned with a black fringe of hair made of rushes, which hangs halfway down the back. On certain days they carry this idol to the place where they gather together, and judging by the demonstration some of them made, we understood it to be the one dedicated to enjoyment, and they name it Copeca.

Sixteen years later, M. de Langle of the La Pérouse expedition saw another *paina* which he describes as follows (130, vol. 1, p. 81):

> We found near the last of them [ahu] a kind of layman or effigy of reeds, representing a man ten feet high, and covered with a white manufacture of the country; the head of a natural size, the body thin, the legs pretty exactly proportionate, and a net hanging to its neck in the shape of a basket covered with white cloths, and apparently containing grass. By the side of this sack was the figure of a child two feet long, with the arms crossed and the legs hanging down. This layman, which could not have stood there many years, was perhaps the model from which statues are now erecting to the chiefs of their country.

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we saw no tools; or raised and erected by them without machinery. The general appellation of this range was *Hanga* Tzaòw; hanga being the word which they prefix to every range. The names of the statues were *Ko*-Tomaï, Ko-Tomaèree, Ko-Hòo oo, Morabèena, Oomarèeva, Weendloo, Weenapè.* [552]

1774. MARCH.

" From hence we continued our march to the northward along the sea, having a precipice on our right. The ground was the same ferrugineous *tufa* for a considerable way, covered with small fragments; but after some time we came to a spot which was a single coherent rock or lump of black melted lava, which appeared to contain some iron. There was no soil, grass, or plant whatsoever upon it. Beyond it we passed through a number of plantations of bananas, potatoes, and yams, and one of eddoes. The grass between the stones was plucked up and spread on the land, to screen it from the sun, to keep the moisture of the rain in it, and at last to manure it.

" The natives continued to offer some potatoes for sale ready dressed, and, at a hut where we halted, they sold us some fish. Some of them carried arms, which were no other than the thin sticks we had seen before, and which were headed with a black vitreous lava, carefully wrapped in a small piece of cloth. Only one of them had a battle-axe, resembling that of the New Zealanders, though much shorter. It had a head carved on each side, and a small round portion of the black glass above mentioned instead of eyes. [531]

* Ko is the article, as at New Zealand and in the Friendly Isles.